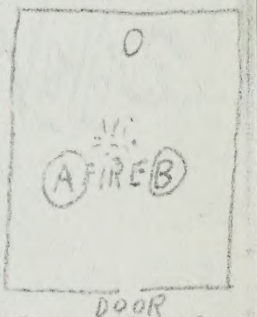
effect, "We have come from afar to X." The amkl msta believe without question. The masks used by whoever has the name X never alter, their use dates back to the days of yore when Noaxhm m came in contact with some mortal. When the amkl msta have been instructed Anulikwuzait dances, asskasdees singing as she does so her own song which never varies and has been handed down from generation to generation. Many kukusiut know this song and are competent to take the part of Anulikwuzait. During the dance the amkl msta are expelled.




Now comes the burning of the masks (ex tn m ), which are laid on the floor in front of the qlusta at the point marked O in the accompanying sketch. X asks any man to help him. The person chosen picks up any two of the masks and carries them ~~kkra~~ around the fire, through B to the point marked A. X stands at B. The man throws one mask on the fire and as he does so X lifts his arms upwards as if throwing up some heavy weight at the same time time uttering "h ip", which has a beneficial effect towards returning the mask whence it came, my informant expressed it as meaning, "May you have a safe journey." Then the assistant throws the second mask on the fire and again X throws up his arm and cries "h ip". Then he crosses to A where he twice repeats the same cry, then returns to B. The assistant picks up two more masks and throws them on the fire at the same place and in the same manner as the two preceding, X also doing as he did before. The masks are taken two at a time until all have been burnt to obviate any danger of them being seen by the amkl msta. X then gives a short dance with shuffling feet and waving arms which assists the journey of the masks.

The next essential is to send back the ye x which is still upon X. All the kukusiut press in upon and around him, as many as can reach to his body pressing with their hands upwards against his stomach and chest, and pressing always higher as if they were following the movements of some object which was gradually being forced towards the head. Finally it is considered that the ye x has been expelled and X holds his hands as if some object were in them, ~~kxxm~~ then he throws them up and at the same time cries,

"Anukaltimutit c ta amata hnu", which formula has the power to send the yx ye x to its destination. The words have been handed down from the beginning of time and are repeated by every kusiut as he dismisses his ye x. Sometimes the ye x is sent back to Nuskwalwhaista, at other times it is sent to X's nuskasiusta. There seems to be a little uncertainty as to which is the better procedure but I could not find out that there was any fixed rule, and at any rate the actual method of despatch is the same.
1320

1311 During a kusiut dance when the kukusiut men and women are together practically naked in the house where the ceremonial is taking place there is a good deal of promiscuous intercourse between the men and the unmarried girls. It would be a very serious offence if a man went outside the house to hold intercourse, or if he should do so with a married woman.

1320 At the commencement of the winter cermonial on this earth some person who has the prerogative to do so, sings of S nhalotla, who is also called Smai aikila. He is the supreme power, above Alquntam and the others.

1320 During theseason of the winter ceremonial all the siut assemble in Nuskwalwhaista where go also the lives (? which part) of all humans and animals. It is a huge house extending over the upper regions wk of which we see the under surface as the cloudless sky on a clear day. The reason for the assembly is to greet S nhalotla who enters at the winter solstice, but while waiting for him all the siut indulge in dances and dramatic representations as do humans on this earth. When he enters all the siut hurriedly leave, and at this time a ye x comes to a woman on this earth, at present Mrs. Alexander Clallaman, and she sings of S nhalotla. All the kukusiut are ready to sing with her, knowing the date on which her ye x will come. Some years the ye x does not come but she sings just the same and by so doing adds lustre to the name of

S nhalotla. The actual wording of the song is changed from year to year by the numusi m but the theme never alters. As soon as this woman has finished the man who is able to sing of Noaxhn m does so, or rather the numusi m and the kukusiut do so on his behalf, while he dances. The theme is that Noaxhn m has left Nuskwalwhaista for his return home. The usual presentation of food fàllows but no ye x comes to the man on this occasion. When travelling back down the river Noaxhn m throws into it a large number of olachens, from which he has a second name, Nu alutzn m. His clothing consists of a cloak with salmon on the lining which are only visible when he reverses it.

The elaborate ceremonial in connection with the coming of Noaxhn m is not carried out every year owing to the time and goods consumed. A number of persons have the prerogative of singing about him, probably due to the persons being distant relatives and having inherited their rights from the experience of a common ancestor.

1322 A man who receives a kusiut name for the first time during the winter is known as a tz x until the succeeding winter. During this period he wears noq . The year after he has received his name he must always give his ceremonial in full shape, meanwhile he may give a display but no ye x comes to him.

1324 In the beginning of time S nhalotla gave life to all humans, animals, trees, flowers, birds and fish in his house aloft which is called Nuskwatnaista, and which is on the land above called Sonx . Nuskwatnaista is also called Nuskl matnan mata "where our lives were made", while during the winter ceremonial it is called Nuskwalwhaista, a change which is without significance. In this house the four carpenters chiselled out the different forms, skins, plumage, language etc. of the different birds and animals as S nhalotla gave them the power to do. Then he sent them down to earth with food and other essentials. S nhalotla also sent to earth the Raven (Qwax) to teach the people. Qwax was a great traveller, going to and fro over the whole world, by which the Bella

Coolas mean the coast of British Columbia, observing new methods of workmanship which he taught to the people.

S nhalotla takes an intelligent interest in the doings of the Bella Coolas and answers their prayers. Thus when it is rainingxx and the sun is obscured by the rolling rain clouds the people say, "Please show us your face, we need you."

1326 At the end of October (Sidikentz a Anulikwuzait) there are four d nights during which the moon is either very small or entirely invisible. It is during this time that siut first comes to mortals, and that all the siut begin their journey to Nuskwalwhaista to greet S nhalotla. At this time some part of all birds, animals, and humans likewise goes aloft; I asked particularly what part of a man it was that did this but my informant could say no more than that he thought it was the h xmanoas, but was not certain, I doubt whether the Bella Coolas are at all clear on this point. By the time that the November (Sikwalwhaix) moon is full all siut have reached Nuskwalwhaista except S nhalotla. (? at this time, I could not learn the exact date) A mutzamk, whose other name is Sanqmu laltz alquntam, brings down,as a ye x to the person who has the prerogative of singing about Noaxhn m, staquntamawhao waka whaix, the mysterious power from above which makes possible the dances on this earth. No one knows the meaning of this exempt power, though all mortals and siut try to do so, except the four strong siut who remain above and are the guardians of the kusiut ceremonial there. Their names are Snai aikila, S xs xkalaix, Alquntam and Snus lkals, the last named being "He who knows everything." S nhalotla enters Nuskwalwhaista at the solstice in the December (Si mt).

1323 A stalt m wishing to discuss affairs of state with his fellows summoned them to meet at their special meeting-place (psk nsta), of which there was one in each village, and from which the common people were rigorously excluded. The ledge behind ~~the~~ Qomkotz was such a place. Frequently a stalt m would decorate the meeting-place with a picture or pictures, painted or engraved, and call his fellow-stalt m s to view his work. As far as my informant knew they had no special significance but the meeting-place was no longer used when he was a youth and his knowledge of it was slight.

The name of the pictured rocks behing Ask ml k's house is atatios.

1323 Urine was used to wash both the face and the clothing, but was always followed by clean water. The Carriers taught the Bella Coolas how to make soap by burning cottonwood sticks of about 4 inches diameter and throwing the ashes into water. This was used to wash clothes.

The dried urine formed around the edge of a chamber-pot was snuffed as a madicine for cold. The same substance was warmed and applied externally for boils.

The Dog's Wife (second version)

1328 The following is a Bella Bella story. A ~~stalt m~~ chief and his wife had a daughter who had not reached the age of puberty, and ~~who always~~ slept beside her father. For some time she was troubled every night by feeling some man holding intercourse with her as she slept. This always took place just before dawn as if to wake ~~her~~ her, but the seducer fled away so rapidly that she could never discover who ~~it~~ he was. ~~The intercourse was not prolonged but it~~ Greatly puzzled, ~~her~~ she at last she hit on a plan to find her lover. Like all women she carried a small bag containing the paint used to decorate herself, this she took to bed with her without closing, and determined to throw it at the person who was troubling her. Towards dawn she was awakened by someone holding intercourse with her, ~~and~~ she threw the bag in the darkness and heard ~~it strike~~ that it struck someone. When it became light everyone noticed that an ugly old dog that lived in the house had a smear ~~stains~~ of paint over

its face and there was considerable discussion as to how this could have happened. The girl was terrified, suspecting, as was the case, that the dog had heard her make some unkind remark about its face and had held intercourse with her in revenge.

The girl soon felt that she was pregnant. The time of delivery arrived with extraordinary rapidity, and she gave birth to four puppies, three dogs and one bitch. The anger and wrath of her proud parents was past expression, such a disgrace had never been known in their illustrious family. To mark her shame her parents gave her the name, Nuwätsɛit, "The Mother of Dogs." Her father wished her to die but, unwilling to slay his own daughter, he decided to do this indirectly by abandoning her without food or clothing to die of starvation. He instructed the people to gather up all the food and clothing they piled on planks from the sides of the houses and laid across canoes. They moved away. Her only friend was a kindly slave who, taking advantage of a time when no one was looking, hid for her an old cape used as a protection against the rain and a few embers contained in the shell of a large mussel.

As soon as the people had departed Nuwätsɛit took out the mussel shell and blew the embers into a flame with which she started a fire. Then she started out to hunt clams. No sooner had she left the house than the three little dogs, the three oldest of the litter, took off their dog skins, hung them on the cross-beams of the house, and began to play in the form of little boys, taking care to send their bitch sister outside to warn them when their mother was approaching. As she drew near the bitch warned her brothers who reassumed their dog skins and lay curled up asleep when their mother returned. This went on day after day, the mother going out to gather clams and her offspring becoming little boys in her absence. She was much puzzled at finding traces in the house, not footprints that could be recognised as such, but trampled earth and small objects moved from the places where she had left them, in fact just such

traces as exist ~~in a house~~ where childr-n have been playing. She determined to find out ~~who was responsible,~~ the cause. ~~Accordingly~~ she one evening as dusk was falling she went out as usual to the clam-bed where she hung her hat and clothing on her digging-stick and crept back naked to the rear of the house. The watching bitch did not discover the subterfuge and her brothers continued their play as boys. Nuwätsɛit watched through a crack in the wall, saw the dog-skins hanging on the beams and, dashing in, threw these on the fire.

With their ~~dog~~ skins destroyed the dog-children were unable to reassume their animal ~~dog~~ form, the bitch alone remaining as she had been. ~~a dog bitch~~. Nuwätsɛit wept. "See the mischief you have done, My father and my mother have left me because you were dogs. All this could have been avoided if only you had assumed your human form at once." she cried. "Through her intercourse with the dog Nuwätsɛit had obtained some of the supernatural power with which he was endowed. ~~become a kw-la~~, and she now intimated to her children what profession she wished each to take. The eldest barked, then answered her in the Bella Bella language, "I shall be a house builder." The second barked, then likewise answered "I shall buid canoes", ~~and~~ the third barked before saying, "I shall be a hunter." The mother said nothing. ~~but~~ Next morning the ~~house~~ had been enlarged and was beautifully furnished with mats, boxes and all the other requisites of a chief's ~~stait-la~~ house, while it was amply provided with all kinds of meat ready for cooking, and on the beach there lay numerous canoes.

Not long afterwards the slave who had helped Nuwätsɛit saw smoke rising from her house and went to investigate without saying anything to the chief ~~stait-la~~. He was overjoyed to find her well and prosperous with three sturdy sons. Nuwätsɛit gave ~~hw~~ her visitor some seal meat which he took home and ate in secret with his wife and child at night. But a piece of the meat lodged in the youngster's throat so that he nearly choked to death and whose the chief's ~~st-lt-la~~ wife came to help, and saw the piece of seal which the boy at last vomited. She asked where the slave had obtained it and he told her of his visit to her daughter and of the latter's prosperity, but added that she did not wish to see her parents. However in later years when the parents were old and infirm the daughter brought them to her house and cared for them. ~~Hawaii~~

1334 The following is a ceremony to which Harry Schooner, Koho an , has the prerogative, it will be convenient to speak of him as X. The belief that is fostered in the mênds of xthe amkl msta is that during the winter ceremonial season the four guardians of the kusiut ceremonial in Nukwalwhaista hold a meeting and decide to send down a mysterious power (sta k m) to X as a ye x brought by Sanqmu lalt, and that anyone who guesses where or what is this power will prevail over X.

On the afternoon of the day on which the ye x comes to X his father, or whoever is acting as his sponsor, summons the stalt m s and shows them what he has prepared for X, the intention being to give a dramatic representation of Nuskwalwhaista. That evening the ye x comes making X a tz ktamem. The kukusiut are summoned to his house where a din is raised with the beating of time with drums and beating sticks. X stands up and asks for moq and a dance apron (p naxta), which are brought to him and his face is blackened. Everybody beats time violently with drums and sticks, then, taking their directions from a master of ceremonies, they strike out four thunderous crashes, and in the dead silence that follows X bellows out, without using words, what has the meaning of, "Try to guess in what lies my power." Men and women guess eagerly, some saying one siut, some another as they wish, but each including in his or her answer the words, "Ti amatnu kusiaot", the siut creature in which the power rests. When all have had their guesses the nunusi m strike up a song which they have composed for him and the audience listens attentively so as to be able to join in. Then food is distributed while the a nipotlam functions. After the meal the nunusi m once more strike up their song, in which the people join now that they have learnt it. Then all go out except the stalt m s and four young men with good memories who adjourn to the qlusta where the stalt m s register their guesses and the four youths remember what these are. It is k late at night before they too leave.

The first time that this ceremony was enacted through the medium of Almutzamk the latter did not sleep, accordingly X is supposed never to sleep. This is obviated by hanging his jingling p naxta on a stick to which a rope is attached, one of X's four

assistants keeps pulling this intermittently thus rattling the p naxta as if X were moving around. Anyone who hears this from one of the neighbouring houses can, at any hour of the night, call out his guess and X answers, or if he is asleep one of his assistants does so in a voice imitating X. Almuzamk did not eat, and X is expected to abstain from any food except uncooked skwal m (a kind of fern) which emaciates him. When X performed this ceremony he did not carry out this stipulation owing to the objections on the part of the government, but sometimes a person performing it has abstained from food until March: the father of Alec Davis did not eat for so long that he became thin like a skeleton.

Next morning all the kukusiut make a circular sk mos ksta for X in which he is supposed to walk to and from incessantly never lying down or even sitting. ~~Thxi~~ This continues for four days. At night the four assistants who remain with him throughout takes turns at rattling the p naxta and if necessary deputise for X if a question is asked when he is asleep, also they remember very carefully all the answers given to ensure that, when the answer is finally expounded, no one will be able to say, "I gave that." On the morning of the fifth day X sets out with his four faithful followers, and a ~~k~~ number of other kukusiut to visit first of all the bottom house of the village, and from there every house in order. Those with him beat time frantically in each house and the amkl msta, as well as a few kukusiut to lend reality to the performance, guess at his power but no one succeeds.

That evening the alk summons the ~~amkixmsix~~ kukusiut to X's house. A second song has been composed for X and this the nunusi m sing in addition to that already used. The audience listens and joins in when possible~~M~~. X dances as the songs are sung. The amkl msta are told indirectly that the ye x has brought to X the songs which are sung at this rite, and the same with any kusiut dance, while the kukusiut, although they know that they are composed by the nunusi m enter into the spirit of the thing and choose to believe. After the singing X's father offers food to his guests while the a nipotlam as usual performs his office, then the people disperse; there is no meeting

of the stalt m s on this occasion. X returns to his sk mos ksta whence there is heard throughout the night the rattling of his p naxta. If the four assistants become weary some other kusiut is xs called upon to pull the rope. If an answer is called out from one of the adjacent house which X, or the assistant who is imitating his voice at the time, chooses to encourage by suggesting that the answer is nearly correct, he shrieks out "Wai, wai, wai.....", "More, more, more....." and rattles the p naxta violently. The person who has answered is encourages to continue, again answers, perhaps receives further encourage ment, but always the rattling gradually subsides which intimates that the answers are far xx from correct. If X is a skillful actor considerable excitement and expectation cane be aroused by his calling out and rattling of the p naxta.

During the ceremonial season there is a constant succession of dances and it is only a few days before some other kusiut in the same village is ready for his qotl m. When all have assembled in the donor's house and the nunusi m have taken their places one of them asks for X. A messenger is sent for him, he enters and proceeds to the left hand ( as one enters) corner xskinxxxh of the house behind the fire. Here he stands throughout all the dances, which may be twenty or more as all the kukusiut who have a ye x dance one after the other as the nunusi m strike up their songs, lifting his feet as if in an unenergetic dance but not moving from the spot where he has taken up his position. When the dances have been finished someone guesses X's mystery, naming some siut, e.g. Haohao, Sn n q, Matsq s etc. and not forgetting to include in the answer the words "Ti amatnu kusiaot", X increases the zest of the pursuit by pretending that some of the answers are almost correct, in such a case he dances violently and cries out "Wai, wai, wai", but it is all pretense, X has no intention of disclosing the answer until his father or whoever it is who is making arrangements for the ceremony has distributed as much goofs and food as he desires. If any person should guess the answer which has been provisionally agreed upon by X and the stalt m s, X makes no sign and the answer is merely changed by the stalt m s in due course. X When someone

apparently has guessed almost the correct answer but cannot get it the belief is that a siut by the name of Anuyul qn m has, as it were, pulled him backwards and spoiled his thoughts. X's four assistants remain constantly with him remembering the various guesses guesses. When all who have desired to guess have done so X goes out, taking care to pass sunwise around the fire.

Four days after his last dance X again sends out the alk to bid the kukusiut gather in his house, as usual in the evening. When they have all sat down X stands upright in the sk mos ksta, then comes down and starts lifting his feet alternately almost as if marking time. The people beat time frantically with drums and beating sticks, then, as before, there are four thunderous crashes, and in the ensuing silence the people shower answers on X. Two or three persons may be speaking at the same time but the four assistants must remember every answer that is given. The nunusi m have composed a new song for this occasion, which is sung over as well as the ones previously practised. X's father again provides a meal, though one less abundant than on the first occasion. Then the people disperse. If another qotl m takes place within four days X goes to that with the same procedure as that already described, and four days later the kukusiut are again summoned to X's house. On every occasion that they assemble the nunusi m use a new song. At intervals of four days this is repeated until X's father decides that he has provided enough food, or for some other reason decides to conclude these lengthy preliminaries.

X's father summons the stalt m s x to a meeting where they discuss what would be a suitable answer to the riddle, in this discussion X's father and the four young men who have been recording the answers play a leading part. When my informant's son performed the ceremony my informant discussed at this meeting the advisability of inviting the people from a neighbouring town: this was decided upon and four stalt m s were sent with the invitation, using the words, "Papqan p X", meaning "X is going to disclose the answer (this evening)". Towards dusk the kukusiut assemble in X's house, and soon the amkl meta are summoned, everybody is attired in his finest, the s saoks

replendent in their moq and weasel skins. X is as usual in his sk mos ksta with an assistant lying at his feet to draw his attention to any of the many answerms showered upon him by the amkl msta which he might overlook. As usual no one succeeds. Then the person who has been taught the proper answer, usually the answer is in four sections, as if X's power were in four siut, stands up and timidly answerms, the person chosen is always the son of some stalt m . A sponsor, the person who has given him the correct answer, is standing beside him and repeats more loudly what the youngster has said, X begins to dance violently and calls out, "Xolo skl mstanalos", which means, "Keep on, you uninitiated person, you are on the right track." The lad repeats the second answer which he has been taught, and X dances still more violently, while at the third correct response he dances to and fro in a regular paroxism, throwing his arms around frantically and shrieking. At the fourth answer X leaps high in the air from his sk mos ksta and falls to the ground as if dead. At once the e sack and the uninitiated cry out, "iiiiiiiiiiii", repeating likewise the four correct answers. My informant could only remember the fourth answer given when his son performed this ceremony, it was Wanakwais, so the cry was "Wanakwais Smai aikila". The amkl msta then withdraw at the request of the kukusiut.

Two a nipotlams stand up, one in each of the back corners of the house, and one of them says, "Shut the door," and presently, "Keep quiet." Then there is heard a long continuous whistling as if made by some creature with an inexhaustible breath, in reality it is made by four men each with a small whistle, when the breath of one is almost exhausted he motions to one of the others who begins his whistling and this continued so that the sound is continuous. This restores X to life, and he is once more normal, because his ye x departed at the time that the correct answer was given to the riddle. The nunusi m sing a new song for this occasion, which as before is practised. Then any four of the numerous songs which have been composed for him are sung over while X dances to them. At the conclusion X sits down, the first time he has been permitted to do so since the beginning of the ceremonial. The

usual distribution of food and the admonitions of the a nipotlam follow in due course. Afterwards any kusiut who has a ye x is called upon to xim dance as his song is sung by the nunusi m while the audience joins in. This concludes the night's ceremony. If this is the first time that X has performed this dance, i.e. if his father has just presented him with the necessary name it is on this night that the father orates to all the story of the name and where is its nuskusiuata. This would be done after the song for the evening had been performed by the nunusi m .

The following morning the alk goes to every house using the call which signifies, mumuniskasikxd without actually saying so, "Come to cut the wood for X's masks." All the kukusiut go to X's house where the nunusi m compose a new song for this occasion. X's father gives them all food, after which as many as desire to do so go with X to the forest to cut the wood. It is dusk when they return with their loads which they deposit quietly on the floor. Later in the evening the alk again summons all the kukusiut to X's house, When they are seated X's father stands up and starts giving orders for the execution of the masks. To the four best carpenters g he assigns the task of making the four representations of the four siut who were the proper answers to the riddle, then to all who are present, women as well as men, he gives orders for the making of one mask each. In this ceremony the masks cane be those of any siut which X's father chooses, sometimes he tells a man or a woman to make such a mask, or he may leave it to their judgment and often people make masks which are a surprise to X and his father. The masks made have no bearing on the guesses recorded, sometimes they are of siut which have been guessed, at other times not. X's father pays out a large sum of money as he gives the orders, my informant could not remember how much it had cost him when his son gave this ceremony, but assured me that it was a very large sum. The making of masks, for which the money is paid, is qlamqlamk m. As soon as the work has been assigned the people disperse.

It takes four days to make the very large number of masks used for this ceremony, and on the fourth day the alk summons the people for the night of qotl m. When the

kukusiut have taken their places the nunusi m start to sing one of X's songs and he dances, then someones opens the door and calls for the amkl msta who enter with mixed feelings of eagerness and fear and sit beteen the door and the fire. X dances wildly, but when one smng has been only sung in part he suddenly stops, quickly the nunusi m change to another of his songs and he continues his dance. Again he stopd before the completion of thes ong, and again the nunusi m change to another of his songs, which, if the preliminaries have been long continued, he may have as many as twenty or more. This continues until he has danced to all his songs.
When X has finished any other kusiut may dance, the nunusi m arranging this by striking up the particular song xkixnkxixnxihexixndixnidunkxpxxpxxxxy of some man, which the owner accepts as a signal to start dancing. When all have danced the amkl msta are expelled and the kukusiut eat together, the a nipotlam as usual admonishing all and sundry. Then they too leave with the exception of these kukusiut who have a ye x and who always remain with the sk mos ksta.

The next day is the day of mmbm n busam, for which elaborate preparations are made. The fire is moved nearer to the door than is usual and the sk mos ksta is hidden by a screen of mats made from yellow cedar( nowadays by a piece of sail-cloth). About 3 P.M. the alk is sent around to summon all the people. First the kukusiut take their places, then a shout is raised for the amkl msta who come crowding in. The making of a mask of Anulikwuzait has been entrusted to some capable man or woman, and the maker wears it, she, for Anulikwuzait is a woman, constantly moves around, in and out of the enclosure, talking all the time, and informing the amkl msta that presently they will see the powerful siut. The impression left on the minds of the amkl msta depends largely on the acting ability of the person wearing the mask of Anulikwuzait, accordingly this is always entrusted to a kusiut of age and experience. When all have settled down the man with the drum and the people with the sticks for beating time strike firmly, the mat is drawn slightly to one side and there emerges the first siut. The order in which the siut appear varies with each performance of the ceremony, and

as do the actual siut portrayed, this latter depending on the wishes of K's father: the following account describes what took place when my informant's son gave the ceremony. The first siut is Sanuq umu It Alcuntam who wears in his hair moq to form what resembles a wig, on his head he wears a small mask and in his hand carries a stick with a band of moq around the middle and a tuft at each end concealing a nail with the sharp point projecting. Around the fire he dances frantically, leaping in the air, throwing his arms around as if demented, and at times hurling his stick to the floor where the nail prevents it from falling down, much to the amusement of the uninitiated. He stoops to pick it up, reverses it, again throws it to the ground, and again picks it up, all the time gyrating on himself. Finally with a rush and a leap he returns, whence he has come behind the screen. One of the senior kukusiut, selected for the purpose on account of his knowledge and intelligence, is stationed near the enclosure, and as soon as the supernatural beings disappear he explains to the uninitiated who their visitor was. In this deception he is assisted by the ever talkative Anuilikuzait, and between them they impress the uninitiated.

The next to appear is a giant toad, a wooden figure about two feet six inches in length with proportions agreeing to those of a toad. It emerges at one side of the matting and by means of concealed ropes is made to hop across the floor and then to return. Behind it there appears a masked figure of a man bearing in his hands a huge wooden hammer. The kukusiut shriek out, "Kill! Kill!" and the so-called man strikes at the toad, which has been made in two sections so that it can be pulled apart by a skilful manipulation of the ropes. As the hammer descends this is done so that it strikes a bladder filled with red dye in the interior of the toad. The liquid is sprinkled around, appearing as if it were the toad's blood scattered after its death. But after a short time the animal is pulled together again and hops off to his enclosure. The kusiut explainer tells the uninitiated "This is a toad from Sonyw which came to visit K., soon he will return to his home above."

After a short pause to let the effect of the last apparition sink in upon the

amkl meta, the kukusiut raised the cry, "Look up there", and a Porcupine (aqalk) came from a small hole in the matting and crawled down a plank, then turned and went back pulled by ropes which were invisible in the semi-gloom. The figure consisted of the skin of a porcupine carefully stripped off and stretched over a wooden frame-work. The announcer declared, "It is a aqalk from Sonx , come to visit X.

Two figures now appear together each wearing a Nus qlo x mask. This represents a man whose mouth is open and whose face is wrinkled in a grin which spreads from ear to ear. They go around the fire laughing and playing, sometimes they sing a short song in which the kukusiut join, all laughing merrily with the two dancers. The announcer (alx p ktn m) explains that these two have come from Nuskwalwhaista where they spend all their time laughing and enjoying themselves. The men who are chosen tonwear these masks must be able to laught easily and heartily, the only two competent to do so now are Frank Kelly and Billy Pollard, it may be that they have a special prerogative to represent these dancing figures.

nunusi m

The Hermaphrodite (s ntx) next emerges, wearing a mask. As the figure dances around the fire it sings in a peculiar nasal twang which is said to be intermediate between the voice of a man and a woman. Few men can do this satisfactorily and my informant has often been called upon to carry out this part. When the Hermaphrodite has disappeared the alx p ktn m explains that s ntx always remains outside Nuskwalwhaista where he plays with a number of women who stay there and over whom he lords. His face is that of a woman, his voice that of a woman, but he is a man: the name s ntx signifies a person about whom we are ignorant whether he has the genital organs of a man or a woman.

Enter S siawhax, clad in a blanket of evergreen boughs (kwals) and wearing as ugly a mask as its maker can conceive. The pattern varies according to the skill and originality of the carpenter, a common design being that of a snout-like mouth somewhat resembling a pig and eyes askew. S siawhax cannot speak but he dances around the fire spitting, blowing and making inarticulate grunting sounds in his throat. Then he

The announcer has disappeared ~~alx p ktn m~~ explains that ~~S alawhax~~ Sxaixaxwax is a very evil ~~siut~~ being who spends all his time trying to copulate with women, especially with those who play with ~~S nts~~ the hermaphrodite outside ~~Nuskwalwhaista~~ of Nusqulxwaista., but with them he never succeeds. Sometimes he comes to this earth and copulates with a woman, causing her to menstruate excessively until she dies unless, ~~as sometimes happens an a kw l~~ a shaman is able to cure her. The ~~amkl mota~~ uninitiated shiver and shake in their fear.

After a short pause ~~and~~ the ~~alx p ktn m~~ announcer utters his cry of "o ....." "ooooooo", which serves as an invitation and precedes the appearance of every ~~siut~~, supernatural being. ~~then there~~ emerges Snunq, a man wearing a bear-~~like~~ skin blanket covered with ~~kwals~~ evergreen tufts, and a mask of which the eyes can be made to swing open or shut by pulling at ~~the~~ concealed ~~ropes~~. cords Snunq does not speak; instead merely goes around the fire and the ferocious expression of his mask is expected to terrify the beholders. When Snunq has withdrawn the ~~alx p ktn m~~ announcer explains ~~the~~ his significance.

Next comes a Deer, ~~(clupan t - er Snu o h lts~~ Snuolxilts Älquntäm. The ~~last term signifying~~ foolish "Son of Älquntäm". The skin and ~~horns~~ antlers of a real deer are used for this, and two men wear the skin with sticks thrust down the legs so that it appears life-like. Two men wearing human masks follow, trying to catch the animal, which frisks around the fire and avoids them by escaping back into the enclosure. The ~~alx p ktn m~~ announcer explains that this is nox ordinary ~~deer~~ animal; it is the deer of ~~Nuskwalwhaista~~ Nusqulxwaista, the son of Älquntäm, ~~This animal~~ which is ~~said~~ frequently to destroy the ~~clusta~~ back-room in ~~Nuskwalwhaista~~ the land above. Hence it is a mild term of reproach to call a man ~~Snu o h lts~~ Snuolxilts Älquntäm.

After the usual delay and invitation, ~~the~~ Wolf appears, a man wearing a wolf's head of wood and a tail, ~~and~~ circles the fire. Sometimes ~~it~~ the creature howls like a wolf, as the man chosen for this part ~~being a man~~ is one capable of imitating the ~~howl~~ howl of a wolf. The announcer, Snuolilxwolxix, ~~Alx p ktn m~~ explains that this a wolf from ~~Nuskwalwhaista~~ Nusqulxwaista, howling for ~~S nhalotla~~ Sinxälotta, servant. The ~~amkl mota~~ uninitiated recognise that ~~the exextuxmxxxkiah~~ Deer and ~~the~~ Wolf are really persons, but they have no idea who or what they are and their whole training, ~~and~~ the atmosphere with which the ceremony is surrounded, makes it easy for them to believe that they are seeing

~~1250~~

supernatural beings

~~467~~ 1434

~~siut~~. If any ~~uninitiated person~~ should voice his doubts he would at once be reported to the ~~supernatural~~ by the spy ~~who is~~ commissioned for exactly that purpose, and the doubter would be made a kusiut.

The next to come forth ~~x~~ is a figure wearing a mask representing a man, and carrying a long stick on the end of which ~~there~~ is tied a bundle of flaming rags. The man chosen for this part must be able to run swiftly, and as he dashes at full speed around the fire the flaming rags are drawn out to stream behind him, giving a somewhat spectacular effect in the semi-gloom. ~~Alx p-ktn-x~~ explains that this is ~~the siut of~~ the Shooting Star, ~~which is~~ and that is the reason why it ~~that this siut~~ has passed rapidly ~~and~~ without ~~the~~ voice or call of some kind that accompanies the passage of ~~the~~ other ~~siut~~. When this dance ~~was~~ is done for X the rags were dipped in coal oil which made them burn brightly. My informant thought that this particular ~~siut~~ was perhaps not shown in the old days, but ~~this~~ the ceremony always changes according to the skill of the carpenters and the wishes of X.

To the accompaniment of "~~oooooo~~" from ~~alx p-ktn-x~~ the announcer and the droning of the women there next emerge four masked figures representing the four ~~M-ax-salen-x~~ carpenters. In whatever ceremonial they appear their masks are always the same because they, as carpenters, are supposed to have fashioned them for themselves. They dance round the fire without singing and disappear behind the enclosure. ~~Alx p-ktn-x~~ explains that these are the ~~M-ax-salen-x~~, the carpenters of ~~Kuskwalwhaista~~ kusqulxwaista, ~~the Komoktem, which means~~, "Those to whom work is given and who succeed in it."

Now ~~Q-ko-q-Tae~~ Oäoläkts Alquntäm comes forth. He is the herald of ~~siut who acts as an ally for~~ Alquntam ~~and sends the h-lh-l~~ who summons all the supernatural ~~siut~~ to ~~Kuskwalwhaista~~ kusqulxwaista for the winter ceremonial. He wears a man's mask on the top of which ~~there~~ is a bird ~~(siut qoa)~~ which can be made to flap its wooden wings by means of a hidden cord, and he carries a wooden staff on the top of which is a similar bird which can be made to disappear within the staff by the pulling of a cord. This being ~~siut~~ properly belongs to the kusiut story of some other

kusiut, but X.can use any our for his ceremonial. ~~When O-ko-q-tas Alquntam some a ye-x-to some person the latter, when out-oning the people for the night of n busam, says, "I am s-oning you to Alquntam," and the mask of Alquntam is used. On this occasion O-ko-q~~

Opolihts
~~Tus~~ Alquntam ~~merely~~ goes around the fire moving his head in a jerky fashion over his shoulder, as if ~~pointing~~ motioning towards something. ~~Alx-p-ktn-m~~ Äusolilawotsix explains that the ~~siut~~ being who has just disappeared is ~~studying~~ doing the painting on behalf of ~~the keeper of the h-ih-l-for~~ Alquntam. Then the matting is drawn aside to expose the masked figures of ~~H-mh-mlotlis~~ Xemxemälotta, ~~X-Hemena~~ Xemena, ~~Haimlotlis~~ Omqomkeilska, ~~Hai-mk-l-ka~~ Aimälotta, Aiamkeilska, ~~Qomtena~~ Qomtena, ~~Kulilias~~ Kulilias, Ätmäle^w, and ~~Yu-q-laxes~~ Iticiäpletäniya, ~~Kulilias, Atmaqayua, Klitamplihana, and Omqomk-l-ka~~. Each wears a mask with his distinctive painting on it. ~~H-mh-mlotlis~~ Xemxemälotta stands in the centre as the chief of the party, and he calls out in an impressive tone of voice, ~~but~~ without using words, ~~then~~ As he changes his tone all the figures turn around sunwise, calling out as they do so. This is repeated four times, then the matting is restored to place. During this action ~~Kulilias~~ Kulilias and ~~Atmaqayua~~ Ätmäle^w do not remain stationary as do the others. The former, ~~who wears~~ wearing a good blanket as a ~~good blanket~~ and a mask painted with red and other colours to give the appearance of an angry man, ~~and good blankets~~ constantly moves to and fro among the other being ~~siut~~ as if trying to obtain presents from them, while ~~Atmaqayua~~ Ätmäle^w, the Kingfisher, hops around in imitation of the jerky motions of that bird, ~~constantly~~ occasionally poking its head forward and pulling it back. When they ~~siut~~ have vanished, an announcer ~~alx-p-ktn-m~~ tells the uninitiated ~~ambl-nets~~ who were the figures they have just seen, and how fortunate they ~~were~~ are to be visited by such powerful beings ~~siut~~.

After the usual pause ~~there~~ appears ~~A-hulatn-m~~ Thunder's herald, Älqolälaxsem Ätsuolälaxsem, wearing a mask in human form and carrying in his hand a staff. With which he beats violently on the floor ~~with his staff and cries~~ and cries out, "Come all ye supernatural ones ~~siut~~ to the dance of ~~Satut~~ Thunder, ~~for when A-hulatn-m acts as herald he~~ Älqolälaxsem ~~will~~. ~~But~~ At once jtoqots either rushes forth or sticks his head over the matting and bellows forth, "No, No, Don't come," After Älqolälaxsem ~~A-hulatn-m~~ has circled the fire and retired to the enclosure he can still be heard violently pounding on the floor and inviting the people to Thunder's dance, ~~while~~ jtoqots follows, wearing a huge mask, and he goes around the fire, incessantly ~~calling~~ saying all "No, No, Don't come", ~~and~~ When he has withdrawn from sight he can still be heard contradicting ~~A-hulatn-m's~~ Hs herald's ~~greeting~~ invitation. Äusolilawotsix ~~Alx-p-ktn-m~~ explains

~~1364~~

that ~~A kulatn m acts as alk tsp~~ the mighty ~~Saiut~~ , while ~~s ukots~~ is a jealous minded individual who does his best to ruin everyone else's ceremonials, but that he will not succeed, ~~and~~ presently ~~Saiut~~ will come.

As evidence of ~~Saiut is~~ near approach there next emerges ~~S tc~~ (Rainwater ~~dripping from the roof~~), a masked figure ~~wearing p nanta~~ who dances silently around the fire raising and lowering ~~its~~ outstretched arms. ~~Alx p ktn m~~ hurriedly explains the significance of this figure, ~~then~~ he cries out at the top of his very loud voice, "~~Saiut~~ , the mighty, the leading kusiut of all the ~~siut~~ is coming, he will condescend to speak to the ~~ankl mata~~." The women drone and the kukusiut beat time violently with sticks on the floor, ~~then~~ the matting is drawn back to disclose ~~Saiut~~ himself, standing on a raised box. He wears a huge mask ~~so~~ heavy that the man ~~wearing~~ it must ~~wear~~ pads of soft cloth to ease the weight against his skin, with crooked nose and bulbous forehead. The upper part of his body is entirely covered with ~~neq~~ and ~~kpw~~ wrists and ankles are covered with the same, ~~amxkix~~ around his stomach is a ~~p nanta~~, and in ~~each~~ hand he carries a stick almost entirely covered with ~~neq~~ and ~~kn iqw~~ . Sometimes for a considerable period he does not move from his stand, but remains silent, ~~throwing~~ his arms back and forth to the corners of the room where a number of men are rattling heavy stones in boxes to imitate the reverberations of thunder; ~~this~~ throwing out of ~~his~~ arms serves to concentrate in himself ~~the~~ power ~~which is~~ manifest in ~~the~~ thunder. When he has done this sufficiently to impress the audience, he turns around and leaps down from the box. The drums beat, the sticks rattle, the men working the boxes with stones shake these violently, ~~xii~~ and ~~Saiut~~ shrieks ~~out~~, all of which, added to the crash which which he has landed on the floor makes a colossal din. He dances around the fire, while the women drone out an accompaniment. His mask has only one opening for eyes and nose so that he cannot see where he is going and is guided, though the ~~ankl mata do not recog nize it as such~~, by X and two other kukusiut. Their faces are blackened and they wear ~~neq~~ but no masks; one of them carries some eagle down which ~~he~~ keeps blowing over the head of ~~Saiut~~ . To the ~~ankl mata~~ ~~this~~ appears as if these guides were really deferential